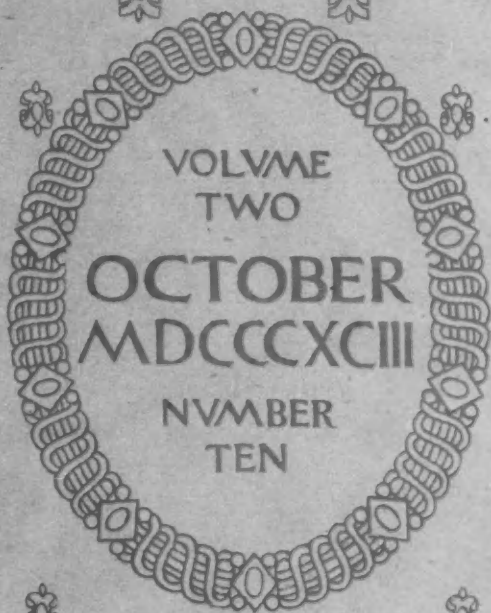


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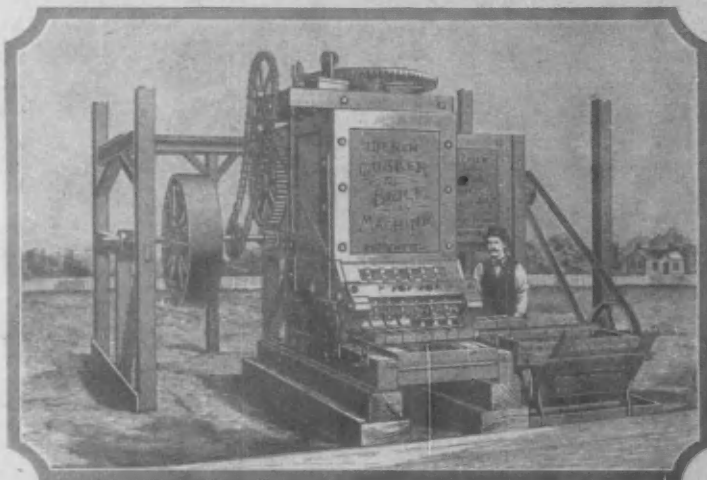


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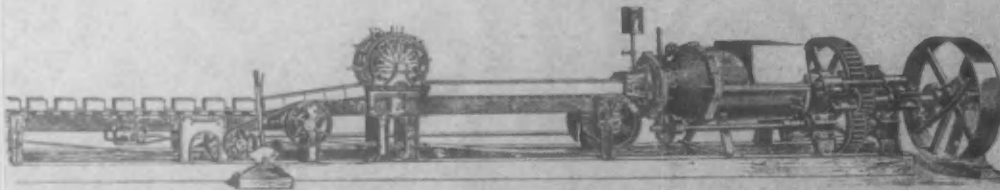
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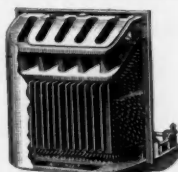
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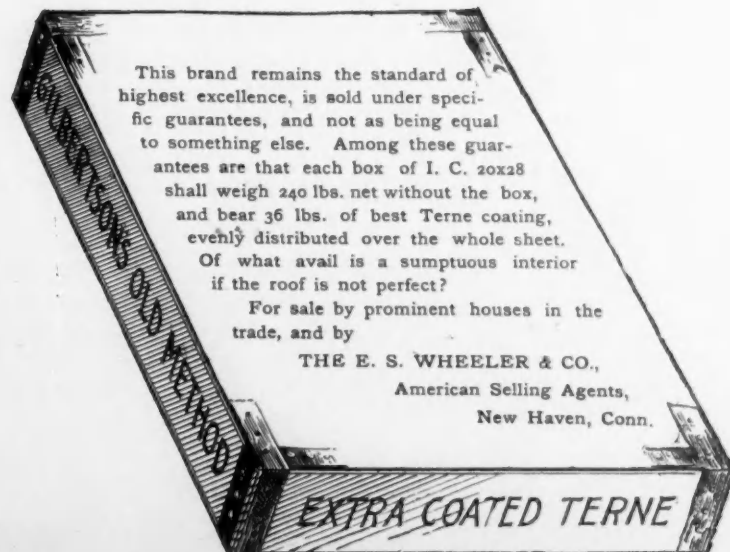
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# THE BRICKBUILDER

VOL. II.

BOSTON, OCTOBER, 1893.

No. 10.

## BRICK ARCHITECTURE IN NEW YORK.

IF New York has an agreeable architecture in brick, we need not wonder when we recall that it is the heir to all the traditions of its Dutch founders, themselves past masters in the use of this material, as the streets of Amsterdam, Rotterdam, Leyden, and other Dutch towns attest; yet there has been a long, long interval between that good old work and the recent work that we call good. This is through no fault of the old, however, which, owing to its sturdy construction of hard brick and harder mortar, would probably have remained intact till the present day along the streets of the colonial town, had it not been destroyed by the march of the city upon it. It was a fine object-lesson, a few years ago, when the walls of an old building, preserved by some chance from the devastating speculator, were finally doomed to destruction; the brick-work was broken up by blasting, the bricks themselves breaking rather than the mortar of the joints. In many of the older parts of the city, — Greenwich town and the purlieus of Bleecker and Amity Streets, and a dozen other quarters, formerly occupied by the "first families," — one meets with rows of modest and sedate brick fronts, with sloping slated roofs, classic wooden entablatures, — white and colonial, — the doorways plain arches with keystones, framing a classic motive in wood, the windows without mouldings and covered by flat arches of gauged bricks; the whole forming a composition oft repeated, but never becoming tiresome, because so simple and unpretentious. After one has adventured himself in the new districts of the West Side nothing restores his equanimity better than a stroll in quiet Greenwich.

Of the middle period, after the older houses and churches had long been passing to a gentle decay, one notices the church on 4th Avenue and 20th Street (Dr. Bellows's), a combination of red brick and light stone in horizontal courses, suggesting its familiar title of the "beefsteak church."

Another example is the church on Madison Avenue at 42d Street, a fine production in its time, and even now of interest, with its open tower and ornamental pattern work

in brick. The so-called "Brick Church" on 5th Avenue is an interesting specimen, although its characteristic quality is due entirely to the stone used. Most satisfactory of all, perhaps, is the small old church on 5th Avenue and 125th Street, like Dr. Bellows's church, Italian Romanesque in style, of singular beauty in composition and detail, upon whose walls one regrets to see the ivy climbing, as no part of it needs to be hidden. This phase is further represented by several churches, simple and dignified in style, designed with little effort after effect, all in red face brick, with round arches and square reveals, in no particular style, but possessing a certain feeling and interest which many of the more labored compositions lack. With them should be classed the New York College on 23d Street and the Normal College on 68th Street, both Gothic in style, the latter building quite beautiful under its ivy. Space would fail to describe the "Little Church around the Corner," — a rambling low Gothic building, — or the innumerable small houses and stables met in the most unexpected quarters; in fact, one often questions whether the unstudied effects of back-yard architecture do not, on the whole, exceed in interest, as they certainly do in a quality much striven for, those of the street fronts. Especially is this true on the East Side, north and south of Grand Street, where the new work is of value only in showing the inscrutable vagaries of the untrained mind. Adjoining a seven or eight story flat house in yellow brick and brown terra-cotta, with medallions, "life-size" griffins, consoles, broken pediments, and all the stock patterns of the terra-cotta catalogues, will often be a forlorn and dirty, but eminently respectable house, sober and dignified beside the architectural "orgy" next door. As an example of this old-time respectability outlasting its generation, some will recall a fine gambrel-roofed house on the river a little below Grand Street, on which the weather-beaten sign, "Ferry House," may still be read.

After the old patterns of angular moulded bricks and ugly, meaningless terra-cotta "ornaments" had yielded their full crop of unhappy combinations, the era of better

things appeared with a certain warehouse on Duane Street, and the De Vinne Press on Lafayette Place, both in common red brick with sparing use of terra-cotta. The interesting front of No. 55 Broadway, built in 1881 or 1882, is also of red brick assisted with brown stone and terra-cotta. The same skilful designer has given us a warehouse on Center Street, and a private house on West End Avenue and 76th Street, all marked with such individuality that when the other men copy them, as they do frankly, one thinks of the designer of the originals, and not of the several architects.

For warehouses, brick easily holds its own against all comers, nor is it considered necessary to add stone or terra-cotta, as the very successful building on the corner of Hudson and Harrison Streets, and as several recent warehouses in the vicinity of the bridge entrance, prove. The Manhattan Storage Warehouse on 42d Street, another on 57th Street, and the Eighth Regiment armories are good examples of the use of red brick unadorned, while those of the Seventh and Twelfth Regiments are striking illustrations of different ways of employing stone for enhancing the effect of a composition in brick.

Thus far red bricks have served the purpose, but with the increased production of colored bricks the old shades of red are more sparingly used, although three notable groups of buildings have contented themselves with red bricks, contrasted with red sandstone trimmings,—the Union Theological Seminary, Columbia College, and the General Theological Seminary. Of the two latter buildings the interiors are entirely of brick, for the most part in light shades, with occasional bands of red. The library of Columbia College and the chapel of the General Theological Seminary are of exceptional interest, as showing the capabilities of brick for interior work combined with wood or iron.

The Produce Exchange in red brick and terra-cotta, the Cotton Exchange in yellow, and the Havemeyer Building in gray, form an instructive series, as coming from one hand, the use of gray bricks for business houses being a recent innovation.

Some office buildings have been built in rock-faced brick, fortunately away from the main line of travel for the most part, being, as it is, "a thing that will do to try once."

On the west side, above 72d Street, a very large number of houses and apartments has been built within a few years, and the greater part are in bright-colored brick,—red, salmon, gray, mottled, yellow, and white, of every shade that can be devised. Most of the churches are of stone, but a remarkable exception is seen in the Collegiate Reformed Protestant Dutch Church, on West End Avenue, built of yellowish brick and a peculiar shade of yellow terra-cotta, forming a combination of colors attractive enough on a first visit, but which must be very trying to the neighbors who are obliged to see it daily. The West End Presbyterian Church in Harlem, in light-yellow brick, with a high square tower, and a chapel adjoining it, is a fairly successful combination of colors. The houses in this dis-

trict are for the most part speculative, if one may judge from their appearance: they are made like advertisements, calculated to catch the unwary, determined not to let him escape if it can be prevented; their loudness overpowers the din of the city, while every device of architecture and building is tried again and again, each house striving to exhaust the subject, and leave nothing for the next comer. The visitor hastens from the neighborhood jaded and exhausted after attempting to discover examples of the ideas of composition and proportion, which are supposed to contribute to real architecture. However, the materials are often good: the varied colors of the bricks and terra-cotta used show the resources of the clay beds, and the skill which our friends the brickmen are acquiring of combining the clays in beautiful and delicate tints. When the brick and terra-cotta are used seriously, as in some charming Dutch houses on West End Avenue, the results make one long for more of such work. This is the case in the so-called King model houses in Harlem, where three rows of dwellings, each row a block long, in one color of brick, are built along the streets, the blocks being intersected east and west, and north and south, by alleys with cement pavements. All of the houses in each block are substantially alike, and the effect of these monochrome façades of about eight hundred feet is remarkable; but one wonders why a little more variety was not obtained by alternating the three colors upon the same block, the two cross-alleys affording a sufficient motive for changing the color scheme.

Among a great many buildings of the first-class, one would select as pre-eminent the Century Club, with its very delicate straw-colored brick and white terra-cotta on a white-marble basement; the Hotel Renaissance opposite it, the Hotel Imperial, the Yosemite Apartment House, and the Colonial Club, all in yellow and white, with the Madison Square Garden, showing rich and fine detail contrasted with long wall surfaces of yellow brick, uncultured, giving a most excellent effect without any assistance of ornament other than string courses and arch mouldings over the windows. The surfaces of the high, square tower have a slightly raised-brick pattern, which the sun picks out in faint shadows with good effect.

The Tiffany House on 72d Street demonstrated the ability of a dark mottled brick to make large wall surfaces interesting, the experiment being successfully repeated in the Freundschaft Club, and again, with variations, in the house of Mr. J. Hampden Robb, on Park Avenue. The Goelet Building shows the most delicate coloring, and the Railway Men's Reading-Room, on Madison Avenue, another charming effect of highly colored mottled brick.

C. W. S.

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THE Kellogg Building, illustrated on the opposite page, and on plates 76 and 77, is of mottled brick and terra-cotta from the Perth Amboy Terra-Cotta Company. The roofing tile was furnished by the Lindemann Company at Baltimore; it is a dark-red, dull glazed finish.





OFFICE BUILDING FOR E. L. KELLOGG & CO., NEW YORK.  
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See Plates 76 and 77.

## SLIPSHOD WORK OF LONDON BRICKLAYERS.

THE Architectural Association of London recently held a meeting to discuss the education and workmanship of London workmen. The basis of discussion was a paper by Mr. Owen Fleming, which contained these remarks concerning bricklayers:—

"Speaking of the capacity of the average building mechanic in London, I feel I am but the mouthpiece of my professional colleagues when I say that his work is very far below the standard it ought to reach. Let me ask the Operative Bricklayers' representative whether even twenty-five per cent of the men who present themselves on a job are capable of executing a piece of good face-brick work. Even among these comparatively capable men, how many are able or even willing to do a piece of really first-class work without constant supervision? Perpenders are not truly kept, the headers are not central over stretchers. The joints are of uneven thickness. Bricks chipped and with angles knocked off are built in without thought. Care is not taken that the best face shows outside. Even with interior work, it is most difficult to get the work done properly. The average bricklayer seems to imagine there is no necessity for the sides of bricks to be covered with mortar. A little scrap of mortar on the front edge and some thrown into the joint from above when the brick is laid, is supposed to be sufficient to make a good joint, and the architect who ventures to ask for this system to be altered does not meet with a cordial reception. I came across a man the other day who had built a wall so carelessly that you could not tell the difference between a heading and a stretching course, and yet even this man was a member of the Operative Bricklayers' Society. . . . There is not even the excuse of great rapidity of work to offer. Work is really done at a much slower rate than it used to be. Several contractors have assured me that the price of labor to-day is forty per cent or fifty per cent higher than it used to be, owing principally to the length of time men take in their work, and I have strong evidence to show that bricklayers are practically compelled not to lay more than an average of four hundred to five hundred bricks per day, whereas ten years ago the average per man was nearer six hundred. A comparison of priced bills of quantities of the present day with those of fifteen years ago is an instructive operation. I am not complaining of this slow progress of work. That, regarded on its merits, may or may not be desirable. I only refer to it to show that men have plenty of time to do their work properly if they can and will.

"Let us consider for a moment the question of apprenticeship. For many years past this has been steadily declining in London, and now it may be said to be practically dead. I am informed by persons whose knowledge of this question is great that the average native London bricklayer begins as an odd boy, becomes a laborer, gets on to some speculating work in the suburbs, picks up some rough notion of bricklaying there, drifts back into the metropolis, and offers himself as a competent bricklayer;

and on cross-examining two or three groups of bricklayers I concluded there was much truth in this assertion."

## THE IMPORTANCE OF MORTAR COLORS.

FEW architects realize the important place in the color of a brick building that mortar color takes, and it is only when the same bricks are used side by side, with a difference in mortar color only, that this importance becomes fully apparent. There are streets in the newer portions of Boston where the owner of each twenty-foot lot has carried out his own individual ideas regardless of his neighbor, and in one of these streets there are three houses built with exactly the same brick, one with black mortar, one with red to match the brick, and one with white mortar. It is well to remark here that the work was *face*-brick work, very evenly laid with narrow joints. With the liberal joints now coming into vogue, the effect would be more pronounced. Each house, from across the street, seemed to be built of a wholly different color of brick. The red house was the least satisfactory of the three. The house with black mortar color was very effective, and in a country setting this combination could be made very pleasing. Should your brick be a crude red, the use of black mortar color will darken it and tone it down; then by "picking out," with cream or ivory-white, such woodwork as the sashes, or even a porch or veranda, the result is almost sure to be satisfactory. White mortar is also invaluable in toning red brick, when a general light or pinkish effect is desirable. With red brick laid in a liberal amount of white mortar, white trimmings are the safest to use; and many brick houses in the Colonial style, with white porches and white stone or terracotta sills and lintels, show how popular this combination is. Such work is very often laid in Flemish bond, and in these cases the headers vary from the same color as the stretchers to a very decided green or blue black.

## RED BRICK IN WATER-COLORS.

HOW many of our readers have ever attempted to make a water-color of a red brick building? How many have noticed, in going through exhibitions of architectural drawings, how very rare it is that a really good drawing of such a subject is found, even by the best men? Does a red brick building ever look *red*? Even mortar color to match and sorted red brick cannot produce the color of the sample brick, and yet the large number of renderings are made with the brick to be used, in mind.

If white mortar is used, the effect is anything but red, and yet we have recently seen a water-color, by a man of national reputation as an architectural draughtsman, of a building to be built of hard red brick and white mortar, and the work is now completed. Comparison shows that "he slipped up" that time. This led to looking up a number of similar drawings. Out of some fifteen, only one was found that could be considered successful.





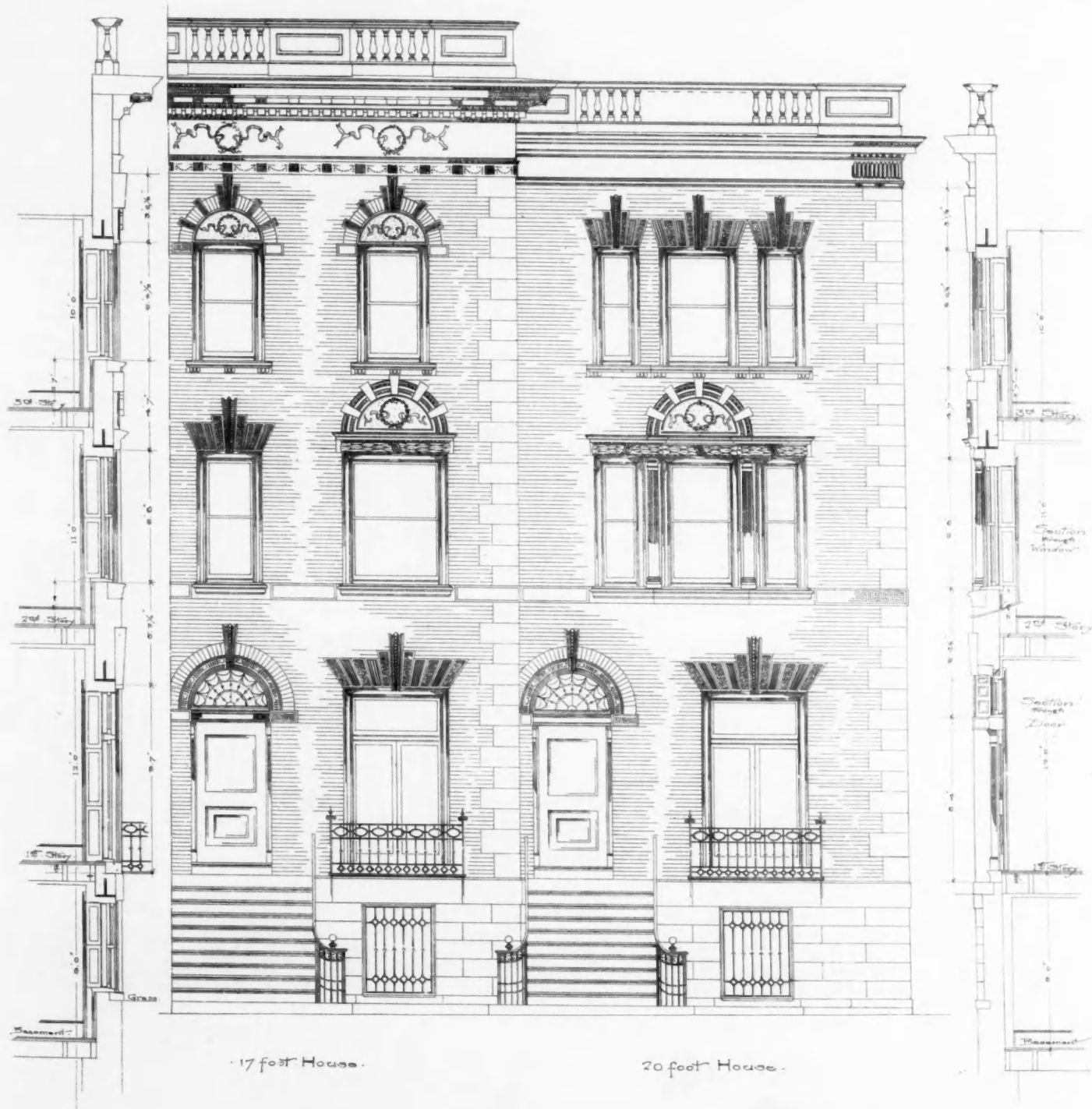
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 - Houses  
 - 138<sup>th</sup> St.



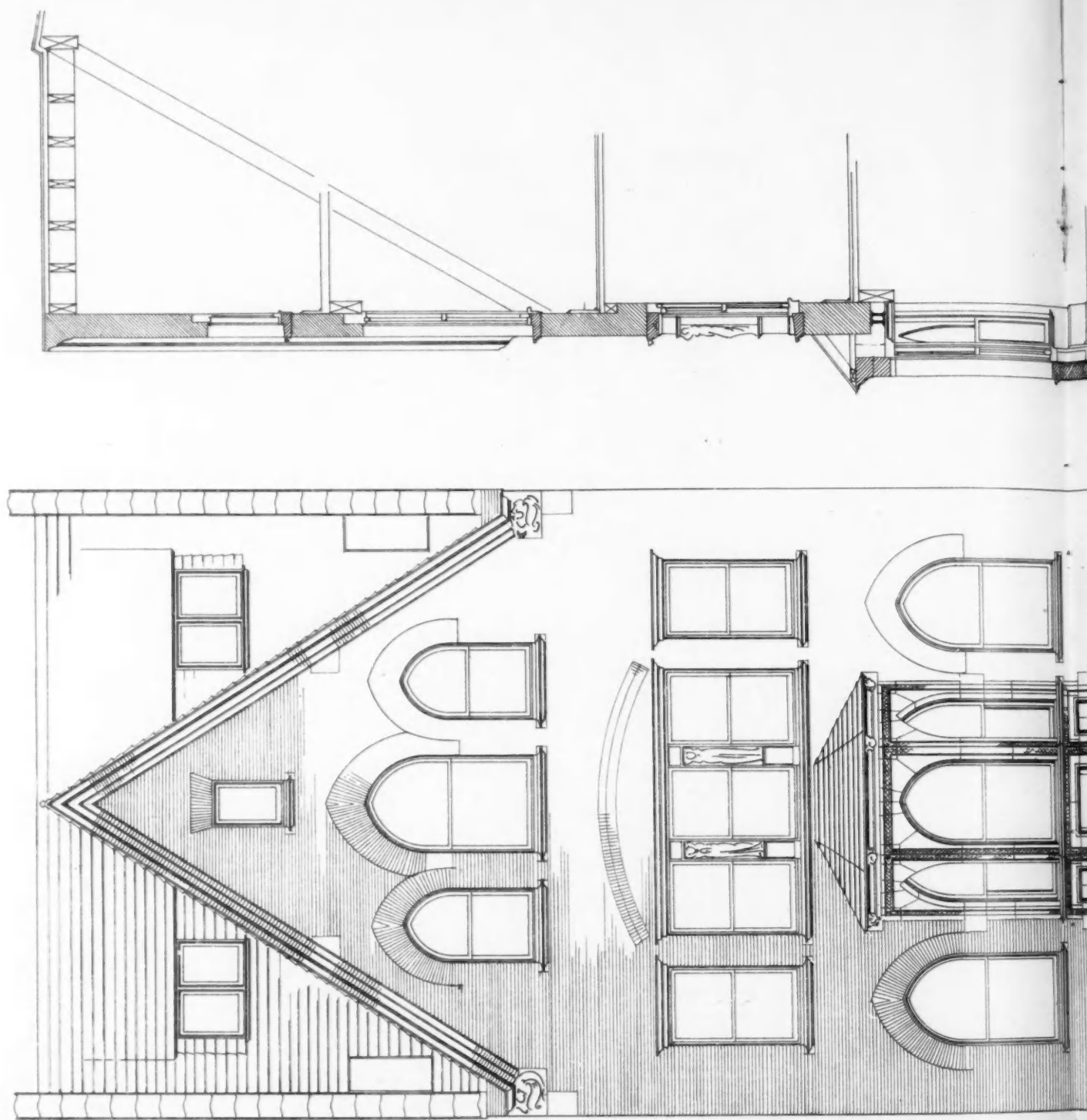
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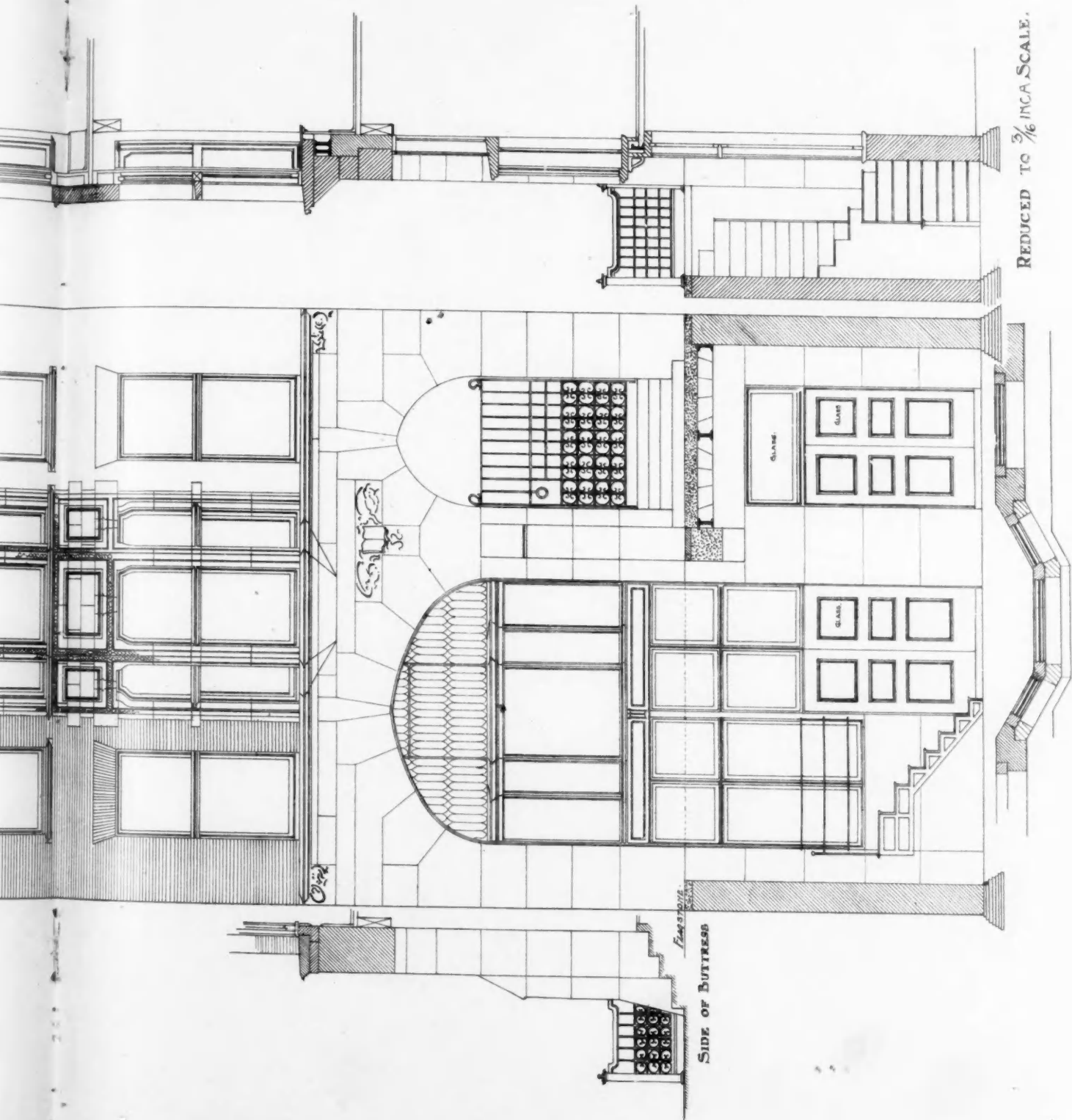


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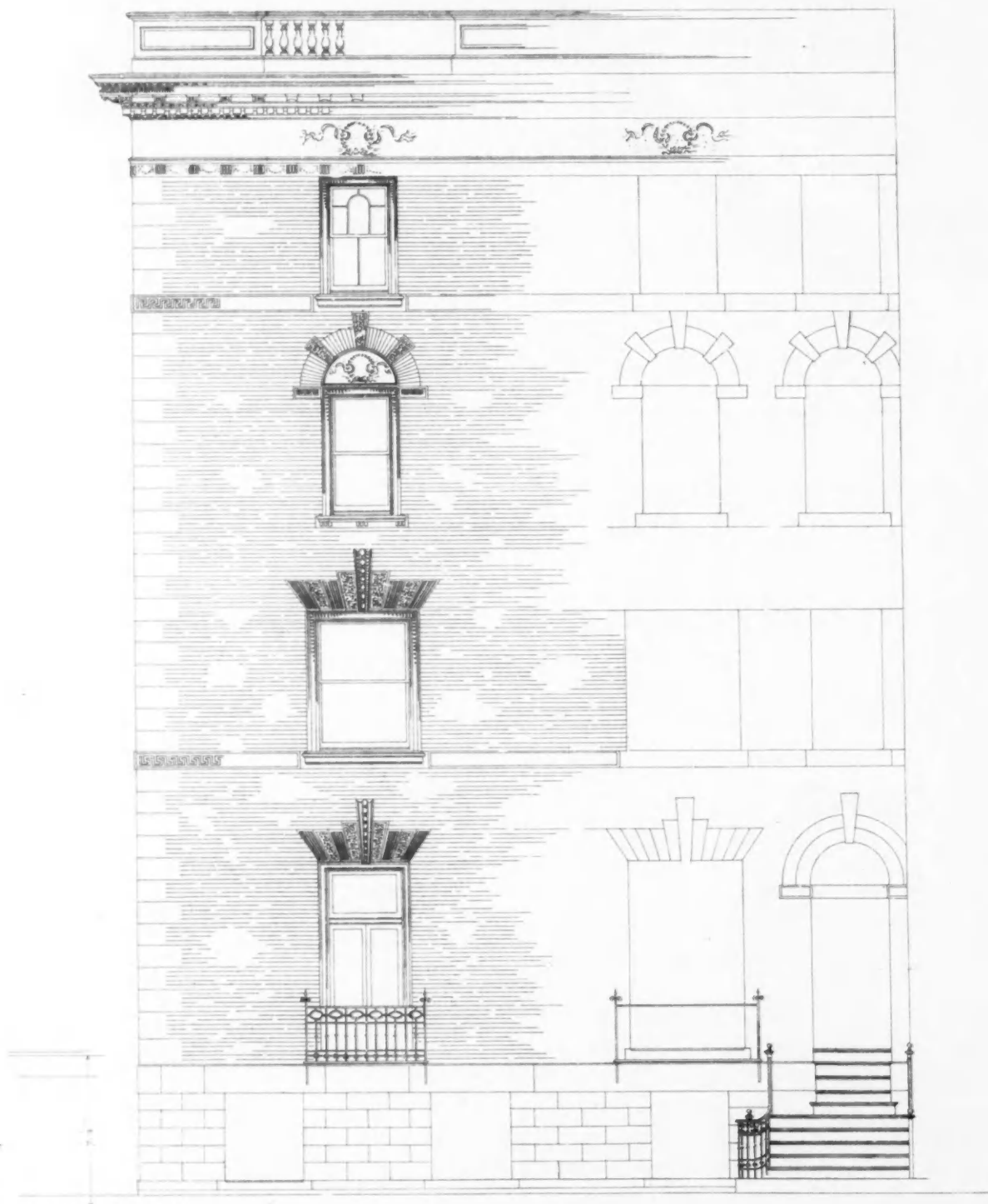


REDUCED TO  $\frac{3}{16}$  INCH SCALE.

SIDE OF BUTTRESS

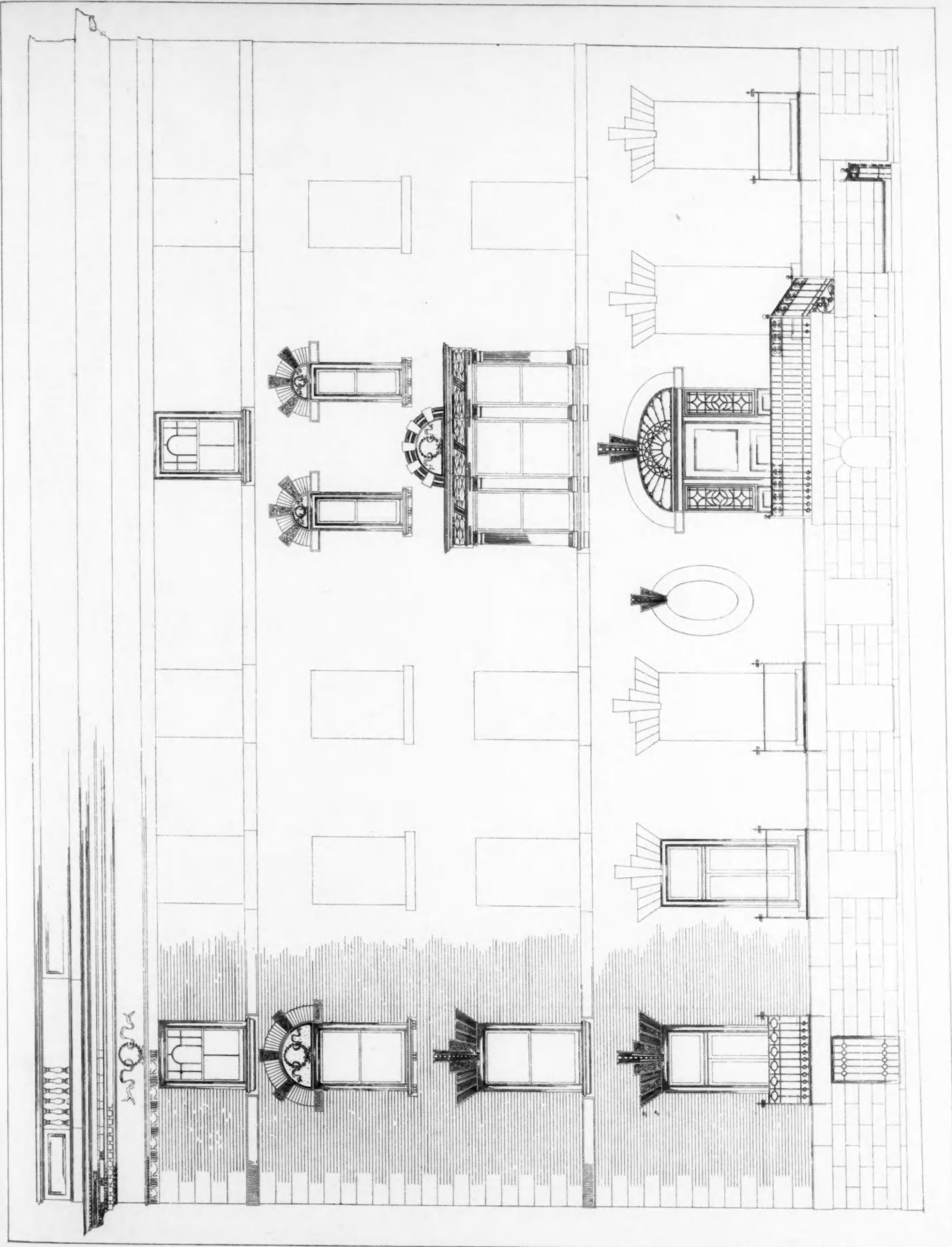
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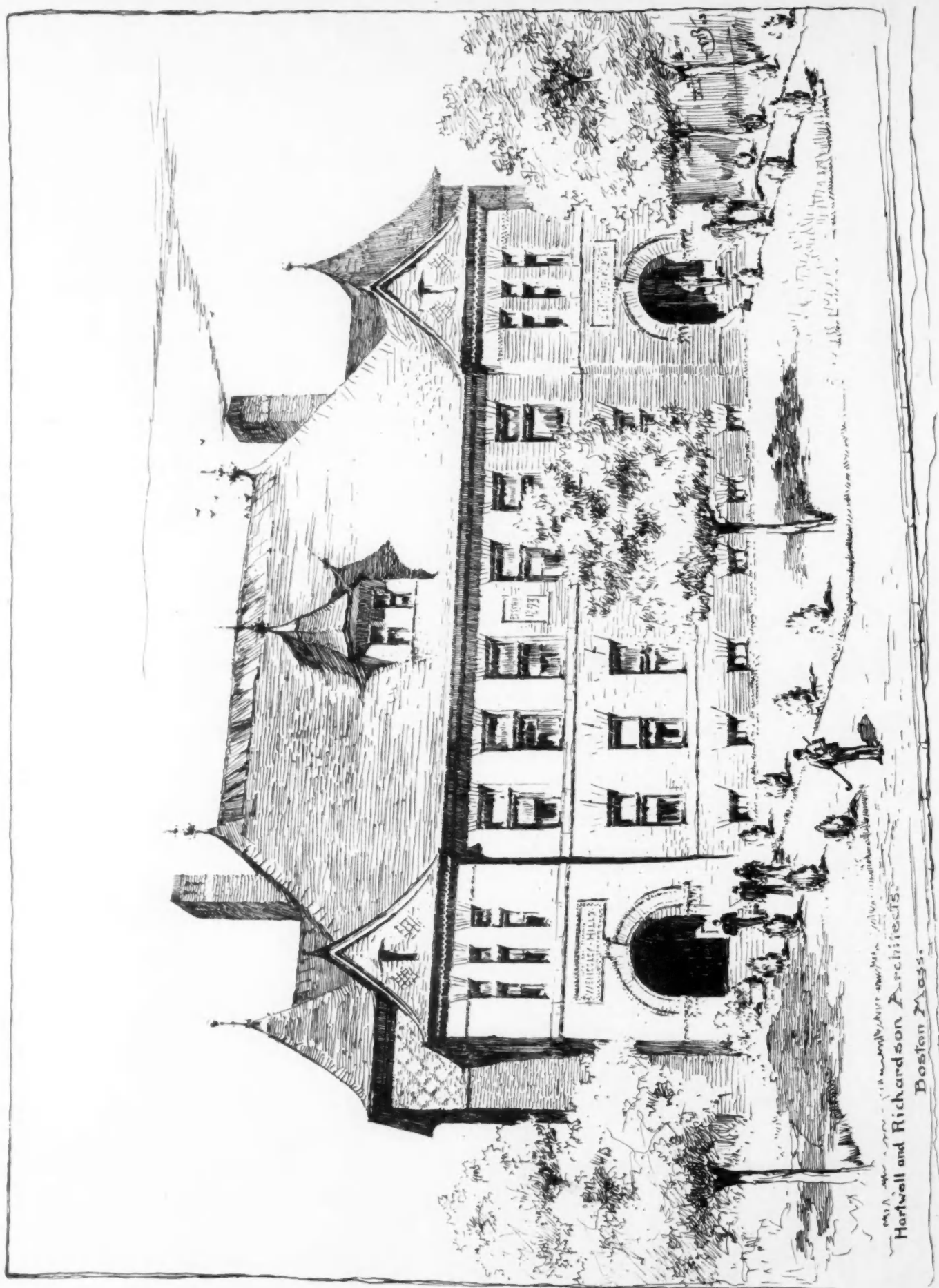
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MANTEL SHELF IN TERRA-COTTA.  
GEORGE T. PEARSON, ARCHITECT, PHILADELPHIA.  
EXECUTED BY STEPHENS, ARMSTRONG & CONKLING.

THERE is an increasing tendency among architects to use decorative bonds and diaper patterns in their brickwork, and once well started this ornamental feature will almost certainly be carried to an extreme and then dropped altogether. In good hands, diaper patterns are a most effective means of architectural decoration, but in this, as in color design of all kinds, safety lies in restraint, and in different tones of one color. A hundred designers may be successful within these limits where one will succeed with contrasting colors. But it is the designers without training, without restraint, without color sense, who will first rush into the use of strongly contrasting colors. The successful men use contrasts sparingly, depending more on such slight differences as texture, and the varieties of color in the same lot of brick. Then, too, a diaper pattern is a decorative feature, and should be so used. It is seldom satisfactory when used over broad surfaces, without definite borders. Many of our readers will remember the photographs of Shiplake Court, published in this paper in 1892; this building illustrates both good and bad use of diapers. When a pattern is carried over a wall surface irregularly broken with windows, as in several places at Shiplake Court, we think it is decidedly bad architecture, especially with the strong contrasts used there. On the other hand, there are examples where a certain clearly defined space is decorated with a diaper; for instance, some of the chimneys running up from the

ground, that are exceedingly successful. For broad friezes, diapers are among the most useful motives. We have published several admirable examples of their use in this way, among them Mr. H. Langford Warren's house for Mr. Page in Boston, and some of Messrs. Hartwell & Richardson's school buildings. It is not our intention here to discuss the matter in detail, for we shall publish a carefully prepared article by a writer who has not only given diaper work a careful study, but who has had ample opportunity in practice to carry out his ideas and verify them. It will not be out of place, however, to throw out a word of warning as to the use of contrasting colors, inasmuch as the drawings do not indicate the actual effect of the buildings as erected; and those who may be led to trying diaper work for the first time will be pretty certain, if they go by the drawings alone, to use contrasting colors.

THE wonderful beauty of coloring of the commonest rough brick wall, under favorable conditions, is little appreciated even by those most likely to observe such effects. This was brought very forcibly to our attention the other morning by a glimpse through a window at a wall some fifteen feet away covered with the brightest sunshine. The wall in question was the back, or alley wall of a block of tenements, built as cheaply as the law allows. The contractor had apparently bought the lowest priced bricks in the market, though they seemed hard and sound. A coarse white mortar had been used, and the bricklayer seemed to have given no attention to striking joints. Study of the wall showed that the bricks ranged from almost a buff to a dark green, running through a variety of reds that could hardly have been more brilliant. Of course no attempt at sorting had been made, and the success was wholly due to the "jury" builder who had cheapened the job in every possible manner. While we do not want to argue for cheap work, we do wish to suggest that, in country and suburban houses, brick can be used very cheaply and very charmingly, if the "jury" builder's methods are followed in all but the workmanship. Brick residences in smaller towns are usually considered beyond the means of the average house builder. This is largely because of the prevailing impression that they must be of fine front brick. In the first place, the bricks must be shipped from some large city where a fine front brick is made. There is a great increase in the cost to start with. Then they must be laid *very, very* carefully, with thin joints. Then each joint must be gone over and beautifully finished. The result—well, we are already on record as to this. Let the builder buy his bricks from the local brickmakers, and begin right, in a certain way, by patronizing home industries. In these days there is hardly a town of consequence in the United States where good common bricks are not made. Get good, hard-burned bricks, no matter if they are a little crooked; use plenty of mortar and *build well*, but do not sort the bricks for color. Such work, with any kind of a simple, well-proportioned design,

is certain to result far more satisfactorily than the modern method. We go abroad, admire the wonderful color effects of old work (helped out often by sunlight we do not get here, we will admit), then come back and build houses of pressed brick sorted to an absolutely uniform color. Pressed front brick has its uses, and it is invaluable within its province; but there are places where it should not be used, and one of the principal ones is in country and suburban work.

**T**HE Romans, as all the world knows, were not artists. They appropriated from others the decoration of their buildings, and applied it with anything but artistic feeling. This veneer destroyed, as it has been on most Roman ruins, the true genius of the Roman people is revealed. They were, of all nations, a nation of builders, of engineers. Their works of construction stand to-day, a guide for all who have come after them. Their construction was essentially a brick construction, and as a feature of THE BRICKBUILDER we purpose publishing in 1894 a translation of Auguste Choisy's "L'Art de Bâtir chez les Romains," which will be illustrated by one hundred cuts in the text, and twenty-seven large lithographic plates. This book, although not very old, is an out-of-print work

no longer quoted by the publishers. In the second-hand bookstores of Europe it sells at ten dollars and upward, depending upon its condition. In presenting it as a feature for 1894, we will give all illustrations the same size as the originals, and a careful, accurate translation of the reading-matter. The book is an authority, and for every student of architectural construction will be well worth a subscription. Another reprint that will be an 1894 feature will be George Edmund Street's work on the brick and marble architecture of North Italy. The parts relating to brick and terra-cotta take up so large a portion of the book that it comes well within the scope of THE BRICKBUILDER. This is also an out-of-print book, and very hard to get hold of; but it is so often referred to, and is so highly prized by those who possess copies, that we have decided, if only for the draughtsmen and students who read THE BRICKBUILDER, to include its publication among the features of the coming year. The book is very profusely illustrated, and we purpose inserting reproductions of photographs of the buildings described, which will double the number of illustrations. We ask the practising architects among our subscribers to kindly call the attention of draughtsmen and students in their offices to these articles. When five or more draughtsmen form a club, a special subscription price will be quoted.

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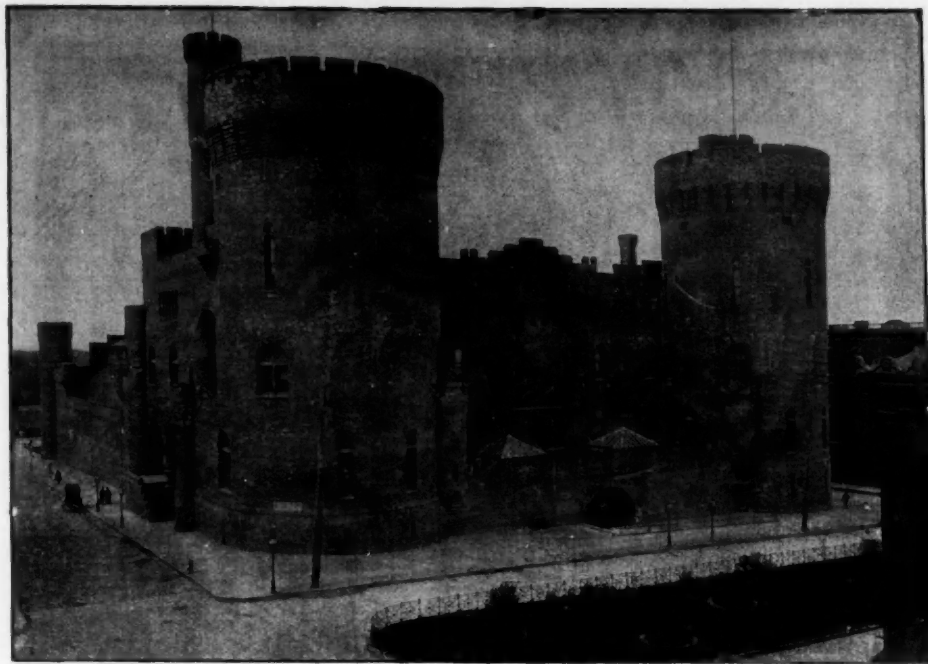
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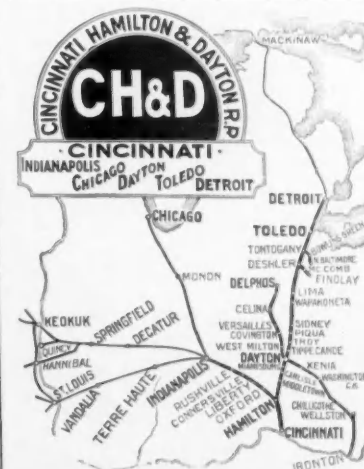
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